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FORUM OF FREAKS

STRANGE AND CUPIOUS PEOPLE FROM ALL CORNERS OF THE EARTH

GREATER THIS

MISS BLANCHE BATES GIVES ADVICE TO YOUNG PLAYERS

Tells Graduate Dramatic Students Stage Rewards Are Not Easily Won,

The mission of all sincere artists of the stage who work and study unceasingly that the public may be a little amused, a little encouraged and a little inspired was voiced eloquently last week by Miss Blanche Bates in an address to

ing. We have greater hopes for the in you, the bebies of the theatre, just stoned. as we of the world put our future in the hands of youth and sent it across those 3,000 miles to fight for us, to bleed for us; so we put the future of the theatre

that is going to have disappointments, but which at the end of it is going to have a joy that no human can paint-unless you realize that and have the spirit those men. And through this war the to endure it, to live through the disap-pointments. I say to you from the bot-tom of my heart-not as a disappointed actress, but as a woman who knowsgive it up now!

you are learning and earning, as they if you are going on with it, cherist to it in the Marines, but you have got your ideals; see beauty in everything to devote those hours that are supposed to be play hours, and they are the real is beauty if you will look for it. Hope! Believe in the best! Have faith in the when the lights are out, after we have played our parts; when we sit down and of yourself, your management and your think. That is what is going to stimufellow players, and then you will have late those unused brain cells, that is achieved the secret of success, and of going to keep our imagination work-pleasing the public, the public for whom ing, when we absorb the impressions of and by whom we live, the day. For the real lover of the "And you will have gotten somethin." theatre is getting impressions at every else. Something in the heart that moment of the day—in the subway, in nothing can take away from you. You shop-always there is an impression | soul. ceived. Unless we feel that, unless we receive that impression and tabulate it and put it somewhere in the storehous of our memory, it is gone, and we have lost one of the assets of our trade; the ability to get an impression, know where it has been put, resurrect it and send it over-that is the secret of acting.

In Hearts of the People. "It means work. It means giving up all the pretty things of life. But just think what we are doing! We are get But just and Herbert Waterous. ting into the hearts of people, people that live drab, uneventful lives, and come to the theatre, and when they do come -and in these years they are beginning to come again—they are sitting there end absorbing a new world, the world of make-believe. They are children egain, they are living as children, cleaning their hearts in the love of the theatre, and that means a love of us.

That is where we live. After we finish our work we have nothing to show for it. The painter, the poet, the architect, the writer-they have somehing to hand down to their children We have nothing to hand to our children but love in the hearts of men. That is what we have got to work for. That love, translated into memory, gives words for future generations, but it also gives us our one claim to spirituality. And as our work is spiritual, so we actors come to our one point of conworld and keeps us going.
"That is what differentiates us fro

all the other workers of the world, because we work on the spirit and the spirit. That was exempli-l by the theatres during the war. We were working for the physi-cal things, but we were working through our emotions. Those emotions opened up the hearts of men, opened up the bank books as nothing on God's earth could have done. Reason did not do it. Every night we felt that we were play-ing with something we could not touch. We could not see it, but it is a feeling that goes from me to you, and then comes back again, and gives a joy there is nothing like on earth. "It is worth hard work; in is worth

giving up everything else for it; it is a piece of God. Why, it almost seems

AMUSEMENTS.

KEITH'S RIVERSIDE BWAY At 96 St. 'oncorts Sunday, 2:15 & 8. Wk of March 22 Mats. | ALL STAR BILL | Eve. 2:00 SELBINI & GROVINI 8:00 ROME & CULLEN EDDIE FOYER
The Man of a Thousand Poems TRIXIE FRIGANZA 8:43
in 'The Surprise Party.''
MOSCONI BROS. 9:06 Assisted by Their Dancing Family 3:23 Julius Lensberg's Harmonists 9:33 3:38 "TOPICS OF THE DAY" 9:38 3:43 ELIZABETH M. MURRAY 9:43 4:01 W. M. Gibson & Connelli Regina 10:01 "GEORGE" PRICE 10:16 in "A Little of Everything" GRUBER'S ANIMALS 10:36 Oriental Speciacle—New Entertainment.
4.51 Riverside News Pictorial. 10.5 B. F. 81st STREET HEATRE MARSHALL NEILAN presents
"THE RIVER'S END"

om James Oliver Curwood's Great Story of the Same Name. DICKINSON & DEAGON, LAURELLEE, TENNESSEE 10, THE MAGLEYS, WILSON & LARSON. Amelia STONE & KALIZ Armand

Punch and Judy Fri. & Sat. at 2:30.

I urge serious lovers of the theatre to give this admirable play and company a hearing. To fail to support it will mean a blow to the best phase of the modern theatre among us. —
The Highbrow in TOWN TOPICS.

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Present an Unusual Drama

Blanche Yurka

SPECIAL MATINEES

GARRICK THEATHE, 35TH
Near Broadway
Beginning Tomorrow MAURICE BROWNE Presents

sacrilegious, when you think of paintng our faces-play acting-but when it has something back of it, it is worth while, kiddies. So you go to it with the knowledge of what you have got to do, if what you have got to go throughsteep yourselves in the traditions of the theatre; keep alive that pride in the

Grandmother Born in Caravan.

"And it was that secret force, that feeling always, that something that we were giving to the human heart, that persisted from the beginning, that grew. the graduating class at the thirty-sixth We lived through caravan stages. My commencement exercises of the Ameri- grandmother was born in a caravan in can Academy of Dramatic Arts, held at a rural lane in old England, while the the Lyceum Theatre. Miss Bates said: for her to be born, and then moved on little canvas wagon stopped long enough "We who love the theatre feel that its to the next town heralded by the little wonder is coming: its true life is com- children crying. "The players are coming.' Those were the joyous towns. But there were the other towns where theatre than we have had in the last the followers of John Knox still were twenty years, and it is in your hands, and from where they sometimes were

"My mother lived through the civil war, through the siege of Mobile. She played to the soldiers while out in front would come the 'boom,' 'boom,' and a soldier would rush out and come run-ning back, 'What's the matter?' 'Oh, unhesitatingly in your hands.

"Unless you realize that the real work of your life is just beginning—real work that is going to have heartbreaks, with the play." Oh, well, let's go on with the play." with the play.

"And that was because she was get-

ting into the hearts, the humanity players in the hospitals, the camps meeting the boys coming off the ships ing for some of those boys that did no "It is not easy, our life, but the re-wards are wonderful. But you have got to devote to it not only your wak-ing hours not only all of the time that

my public gathering, on the street, in have got the expression of your ow That is something that caune

> "Ruddigore" at Park Theatre. "Ruddigore," Gilbert and Sullivan's opera, continues its run at the Park Theatre. William Danforth and Frank Moulan, Miss Cora, Tracy, Craig Campbell and Miss Marjorle Pringle uphold the vocal end of the perofrmance, with

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See the Great Golden Horn

and on its bosom the time old City of Stamboul. Across the bridge lies Constantinople, the very playground of passion. Passion Good

Passion Bad Fanatic emotions rarely hidden from a maelstrom of conflict. In Stamboul women are held to be soulless, to be like the very dogs which roam the littered streets.

In Stamboul, the citadel of battling ideals, lived "SARI"

known far and wide as "The

Virgin of

and just across the trackless waste lived the Sheik Achmet

The Sheik desired Sari, the VIRGIN OF STAMBOUL, for his harem. A young American loved Sari. It was this clash of love and desire that let loose the hell for leather fight among Titans, the struggle of fanatical fiends, the combat of good and bad and which forms the most fascinating of all photodramatic spectacles and which under the

"The Virgin of Stamboul"

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Amazing Musical Religionists Take New York by Storm.

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The Blue Strate of Vaudeville.
4:40 Charles McGood & Co. 10:40
Secrety Equilibries.
4:54 Orphener News Pictorial 10:54

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